

Cambridge Studies in Philosophy and the Arts



# Performance and authenticity in the arts

Edited by Sophie Curran and Peter Gaskill

# Performance And Authenticity In The Arts

**Alex Neill, Aaron Ridley**



## **Performance And Authenticity In The Arts:**

Performance and Authenticity in the Arts Salim Kemal,Ivan Gaskell,1999-12-09 This book brings together a distinguished group of scholars from music drama poetry performance art religion classics and philosophy to investigate the complex and developing interaction between performance and authenticity in the arts The volume begins with a perspective on traditional understandings of that relation examining the crucial role of performance in the Poetics the marriage of art with religion the experiences of religious and aesthetic authenticity and modernist conceptions of authenticity Several essays then consider music as a performative art The final essays discuss the link of authenticity to sincerity and truth in poetry explain how performance as an authentic feature of poetry embodies a collective effort and culminate in a discussion of the dark side of performance its constant susceptibility to inauthenticity Together the essays suggest how issues of performance and authenticity enter into consideration of a wide range of the arts

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Analysing Performance Patrick Campbell,1996-04-15 A wide ranging collection of specially commissioned essays by contributors of international standing about key aspects of the performing arts

### **Authenticity in Contemporary Theatre**

**and Performance** Daniel Schulze,2017-03-23 Authenticity is one of the major values of our time It is visible everywhere from clothing to food to self help books While it is such a prevalent phenomenon it is also very evasive This study analyses the culture of authenticity as it relates to theatre and establishes a theoretical framework for analysis Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake

and lacking depth The study examines three types of performances that exemplify this structure of feeling intimate theatre seen in Forced Entertainment productions such as Quizoola 1996 2015 as well as one on one performances such as Oentroerend Goed's Internal 2009 immersive theatres as illustrated by Punchdrunk's shows The Masque of the Red Death 2007 and The Drowned Man 2013 which provide a visceral sensate understanding for audiences finally the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's Talking to Terrorists 2005 David Hare's Stuff Happens 2004 Edmund Burke's Black Watch 2007 and Dennis Kelly's pseudo documentary play Taking Care of Baby 2007 It is specifically the value of the document that lends such performances their truth value and consequently their authenticity The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity It argues that this hunger for authentic unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday

**Art and Performance in Oceania** Barry Craig, Bernie Kernot, Christopher Anderson, 1999-12-01 The Fifth International Symposium of the Pacific Arts Association titled Art Performance and Society called for papers in sessions dealing with Production and Performance Social and Cultural Context The Record and the Remainder and The Mission of Museums In all some sixty papers were presented twenty four of which have been included in this book The first two topics elicited several papers that explored the creative process including the description and analysis of performance and the taxonomy of objects used the transmission of cultural knowledge and the identity and work of individual artists The second two topics provided the opportunity for papers on some significant early museum collectors and collections various methods of documenting cultural material such as photography how cultural material has been and can be exhibited and the role of museums and cultural centers in Pacific Island countries

*Critical Theory and Performance* Janelle G. Reinelt, Joseph R. Roach, 2007 Updated and enlarged this groundbreaking collection surveys the major critical currents and approaches in drama theater and performance

**Authenticating Ethnic Tourism** Philip Feifan Xie, 2011 This book represents a shifting of emphasis away from the discourse of authenticity to the process of authenticating ethnic tourism It focuses upon what authentication is how it works who is involved and what the problems are in the process By using the study of folk villages on Hainan Island China the book suggests that authenticity evolves from a static into a more dynamic concept which can be formulated according to the different stages of development relating to all the stakeholders involved Authentication is an interactive process in which a balance of forces defines a state of equilibrium The book uncovers some interesting findings that will significantly contribute to the literature on ethnic tourism in developing areas Finally here is a way to move beyond old debates about authenticity in tourism studies with a pragmatic useful approach for analyzing authentication processes Xie's models of stakeholders interactions and the paradoxes encountered in ethnic tourism development have worldwide application for academics and stakeholders themselves Margaret

Swain University of California USA      **Performance Art in the Second Public Sphere** Katalin Cseh-Varga, Adam Czirak, 2018-02-01 Performance Art in the Second Public Sphere is the first interdisciplinary analysis of performance art in East Central and Southeast Europe under socialist rule By investigating the specifics of event based art forms in these regions each chapter explores the particular critical roles that this work assumed under censorial circumstances The artistic networks of Yugoslavia Hungary Latvia Lithuania Poland Romania East Germany and Czechoslovakia are discussed with a particular focus on the discourses that shaped artistic practice at the time drawing on the methods of Performance Studies and Media Studies as well as more familiar reference points from art history and area studies      *Arguing about Art* Alex Neill, Aaron Ridley, 2002 Within this edition five new sections have been added on interpretation objectivity gardening horror and morality and many of the introductions have been updated The book should appeal to students of art history literature and cultural studies as well as philosophy      **Musical Performance** Stanley Godlovitch, 1998 This radical new evaluation of music making in the past and future will be essential reading for students of aesthetics the philosophy of music as well as musicologists and performance specialists      *Between the Image and the Word* Trevor Hart, 2016-04-15 The central contention of Christian faith is that in the incarnation the eternal Word or Logos of God himself has taken flesh so becoming for us the image of the invisible God Our humanity itself is lived out in a constant toing and froing between materiality and immateriality Imagination language and literature each have a vital part to play in brokering this hypostatic union of matter and meaning within the human creature Approaching different aspects of two distinct movements between the image and the word in the incarnation and in the dynamics of human existence itself Trevor Hart presents a clearer understanding of each and explores the juxtapositions with the other Hart concludes that within the Trinitarian economy of creation and redemption these two occasions of flesh taking are inseparable and indivisible      *The Performance Therapist and Authentic Therapeutic Identity* Sara London, 2023-08-14 Exploring what it means to be an authentic therapist in the present day Sara London playfully melds together the tenets of performance art and psychoanalytic theory to advance the hopeful new notion of the performance therapist In an era where the therapist is now more of a public facing entity than ever before developing a sense of who one is both inside and outside of the consulting room is a complex undertaking In response London reconceptualises the therapist's identity in a contemporary way transcending preconceived labels by bringing an understanding of performance art into an analysis of psychotherapeutic practice Through this interdisciplinary approach London attends to the complex questions faced by psychoanalysts and psychotherapists in training and in practice can a therapist perform and be authentic Can a therapist perform and have true intimate relationships within the confines of that performance And can a therapist perform as themselves This provocative and highly original work will provide both new and experienced psychotherapists with an understanding of the clinical and philosophical significance of performance art to cultivating therapeutic identity      **A Companion to Aesthetics** Stephen Davies, Kathleen Marie Higgins, Robert

Hopkins, Robert Stecker, David E. Cooper, 2009-03-30 In this extensively revised and updated edition 168 alphabetically arranged articles provide comprehensive treatment of the main topics and writers in this area of aesthetics Written by prominent scholars covering a wide range of key topics in aesthetics and the philosophy of art Features revised and expanded entries from the first edition as well as new chapters on recent developments in aesthetics and a larger number of essays on non Western thought about art Unique to this edition are six overview essays on the history of aesthetics in the West from antiquity to modern times

**The Routledge Companion to Performance-Related Concepts in Non-European Languages** Erika Fischer-Lichte, Torsten Jost, Astrid Schenka, 2024-05-31 Investigating more than 70 key concepts relating to the performing arts in more than six non European languages this volume provides a groundbreaking research tool and one of a kind reference source for theatre performance and dance studies worldwide The Companion features in depth explorations of and expert introductions to a select number of performance related key concepts in Arabic Chinese Japanese Korean Yor b as well as the Indian languages Sanskrit Hindi and Tamil Key concepts such as Fur a in Arabic for example or Jiadingxing in Chinese Gei in Japanese parad in Yor b and Imyeon in Korean that defy easy translation from one language to another and especially into English as the world s lingua franca and that reflect culturally specific ways of thinking and talking about the performing arts are thoroughly examined in in depth articles Written by more than 60 distinguished scholars from around the globe the articles describe in detail each concept s dynamic history its flexible scope of meaning and current range of usage The Companion also includes extensive introductions to each language section in which internationally renowned experts explain how the presented key concepts are situated within and are constitutive of distinct and dynamic epistemic systems that have different yet always interlinked histories and orientations Offers a fascinating insight into the unique histories characteristics and orientations of linguistically and culturally distinct epistemic systems related to the performative arts Contains extensive cross references and bibliographies An invaluable research tool and one of a kind reference source for scholars and students worldwide and across the humanities especially in the fields of theatre performance dance translation area and cultural studies An accessible handbook for everybody interested in performance cultures and performance related knowledge systems existing in the world today This volume provides an invaluable research tool and one of a kind reference source for scholars and students worldwide and across the humanities especially in the fields of theatre performance dance translation and area studies history of science and the humanities and cultural studies

*Music, Art and Performance from Liszt to Riot Grrrl* Diane V. Silverthorne, 2018-10-18 Opening with an account of print portraiture facilitating Franz Liszt s celebrity status and concluding with Riot Grrrl s noisy politics of feminism and performance this interdisciplinary anthology charts the relationship between music and the visual arts from late Romanticism and the birth of modernism to postmodernism while crossing from Western art to the Middle East Focused on music as a central experience of art and life these essays scrutinize the musicalisation of art focusing on the visual and

performing arts and detailing significant instances of intra art relations between c 1840 and the present day Essays reflect on the aesthetic relationships of music to painting performance and installation sound and silence time and space The insistent influence of Wagner is considered as well as the work and ideas of Manet Satie and Cage Thomas Wilfred La Monte Young and Eliasson What distinguishes these studies are the convictions that music is never alone and that a full understanding of the isms of the last two hundred years is best achieved when music s influential presence in the visual arts is acknowledged and interrogated

*The Art of Re-enchantment* Nick Wilson,2014 Historically informed performance HIP has provoked heated debate amongst musicologists performers and cultural sociologists In *The Art of Re enchantment Making Early Music in the Modern Age* author Nick Wilson answers many salient questions surrounding HIP through an in depth analysis of the early music movement in Britain from the 1960s to the present day

*The Phenomenology of Blood in Performance Art* T. J. Bacon,Chelsea Coon,2025-02-28 *The Phenomenology of Blood in Performance Art* is a major new publication that expands the philosophical contextualisation of blood its presence and absence across the practice of performance art from a phenomenological perspective Edited by T J Bacon she they and Chelsea Coon she her this book moves through an established cannon of artists and beyond to ensure an inclusive representation of practices from a wider range of practitioners First hand interviews and conversations have been gathered from both canonical names as well as individuals who are prevalent in their communities and or respective subcultures but less represented within the frameworks of scholarly discourse Each offers the opportunity to examine their experiences creating artworks and in turn contributes to the context of phenomenological examination within this publication through complementary scholarly texts from leading thinkers who frame phenomenological application to both visual art and transdisciplinary context Featuring artists through new exclusive interviews and contributions including Marina Abramovi Jelili Atiku Ron Athey Franko B Niya B Marisa Carnesky Chelsea Coon Victor Martinez Diaz Rufus Elliot Ernst Fischer Louis Fleischauer Poppy Jackson Mirabelle Jones Andrei Molodkin Hermann Nitsch ORLAN Mike Parr Greta Sharp tjb and Paola Paz Yee and reference to many more Alongside new scholarly insight by leading phenomenological and interdisciplinary art scholars and philosophers including T J Bacon Chelsea Coon Stuart Grant Kelly Jordan Lynn Lu Roberta Mock Amber Musser and Raegan Truax Together they represent a significant exploration of intricate and dynamic responses to the cultural fabric of contemporary lived experiences across space and time through the medium of blood in performance art This incredible analysis of this performance art will be of huge interest to students and practitioners of live art performance art phenomenology and performance philosophy

**Music, Art, and Metaphysics** Jerrold Levinson,2011-02-24 This is a long awaited reissue of Jerrold Levinson s 1990 book which gathers together the writings that made him a leading figure in contemporary aesthetics These highly influential essays are essential reading for debates on the definition of art the ontology of art emotional response to art expression in art and the nature of art forms

**The Changing Social Economy of Art** Hans

Abbing,2019-09-14 Is art for everybody Why do art lovers attach so much value to authenticity autonomy and authorship Why did the arts become so serious in the first place Why do many artists reject commerce and cultural entrepreneurship Crucially are any of the answers to these questions currently changing Hans Abbing is uniquely placed to answer such questions and drawing on his experiences as an economist and sociologist as well as a professional artist in this volume he addresses them head on In order to investigate changes in the social economy of the arts Abbing compares developments in the established arts with those in the popular arts and proceeds to outline key ways that the former can learn from the latter by lowering the cost of production fostering innovation and becoming less exclusive These assertions are contextualized with analysis of the separation between serious art and entertainment in the nineteenth century lending credence to the idea that government supported art worlds have promoted the exclusion of various social groups Abbing outlines how this is presently changing and why while the established arts have become less exclusive they are not yet for everybody

## Reviewing **Performance And Authenticity In The Arts**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Performance And Authenticity In The Arts**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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## Performance And Authenticity In The Arts Introduction

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